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AMERICAN ART NEWS.

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NEW YORK, SEPTEMBER 12, 1908.

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SPECIAL ANNOUNCEMENT.

The weekly issues of **THE AMERICAN ART NEWS** will be resumed the third week in October.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 5.

New York.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Ehrich Galleries.—Exhibition of early American art.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Baltimore.

Faris C. Pitt.—Antiques.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Oil paintings by John Lavery, R. S. A.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

THE WALTER COLLECTION.

Justice Bischoff, in a decision handed down August 19, took opinion in the matter of the will of Emanuel Walter, who died in 1905, to the effect that Mr. Walter's bequest of his art collection, including paintings, ivories, bric-a-brac and etchings, will become the property of the San Francisco Art Association,

MR. HEWITT'S GIFT TO ART.

The **AMERICAN ART NEWS** and the art world generally have been astonished and delighted by the announcement of the great legacy of the late Frederick Chester Hewitt, of Owego, N. Y., to the Metropolitan Museum. By the terms of the will the museum receives \$1,500,000 of the more than \$4,000,000 in bequests specified and becomes residuary legatee. The entire estate is estimated to be worth at least \$15,000,000.

This benefaction brings to public notice a remarkable character, a collector and a recluse. Like Jacob Rogers, the eccentric locomotive builder of Paterson, N. J., Mr. Hewitt was an aged bachelor. Neither of them had communicated any hint of his intention to the trustees, and the announcement of the Hewitt gift was a surprise to every one holding official place in the museum.

Jacob Rogers went to the museum once, as far as is known, and was so politely received by an attache that he decided then and then to make the art repository his principal legatee. The intention of Mr. Hewitt was interrupted for a time by the letter "s," and so sensitive and peculiar was he at times that this twining consonant might have been the means of the museum failing to get the splendid endowment which it is to receive.

He was a business friend of F. R. Kaldenburg, a dealer in carved ivories and art works, who relates many curious incidents with Mr. Hewitt.

"Mr. Hewitt," said Mr. Kaldenburg, "returned from the museum much impressed. 'It is a remarkable institution,' he commented, 'and it certainly should be encouraged in every way possible. It is doing a great work for the people.' Late last spring he asked me if I knew the legal name of the museum, and I suggested that if he had any idea of giving anything it would be better to send for the form of bequest and such other information. He said that he did not care to do so himself, so he asked me to attend to the matter for him. I wrote asking the museum authorities to send such information to him at Owego. He came to the city several weeks later and asked if I had written as he requested, for he had not received any word about the matter. I called the attention of the director to my previous letter and received word that the information had been sent to Owego. Again I wrote, calling attention to the difference between Oswego and Owego, and Mr. Hewitt received the information he required. This was between two and three years ago."

It was learned that in making the bequest of \$1,500,000 to the Metropolitan Museum of Art Mr. Hewitt was guided by the advice of Mr. Francklyn Paris, an artist who had served him in the capacity of expert in his purchase of paintings, tapestries, rugs and works of art.

Two years ago Mr. Paris imported for Mr. Hewitt a supposed Rafael, which if found genuine, the Owego millionaire proposed to present to the museum. The price asked for the canvas, called "L'Abondance et la Charite," was \$250,000. Mr. Roger E. Fry, curator of paintings, on behalf of the Metropoli-

(Continued on page 4.)



MISS MARGARET ANGLIN

By Nicolas R. Brewer

A VAN DYCK STOLEN.

Notices of an offer of 1,000 crowns for the discovery or return of a Van Dyck which was stolen recently from a gallery in Vienna are being sent out to all customs inspectors and art dealers from the Austro-Hungarian Consulate General in this city. The painting, "Kopf eines Kindes," was cut out of its frame in the gallery of Count Marbach, in Vienna, in the forenoon of August 24. A photograph of it has been received here and printed on the notice announcing the theft and the offer of reward.

The painting measures about 12 by 24 inches. In the lower right-hand corner is the signature "W. F. 229." The authorities in Vienna believe that those who stole it will attempt to smuggle it into the United States, and the Treasury Department has been requested to put customs inspectors at every port on the lookout for it.

affiliated with the Mark Hopkins Institute of Art, instead of the Golden Gate Museum.

The testimony adduced before Justice Bischoff showed that Walter, who was a native of Germany, but had established a lucrative business in San Francisco, left that city in 1894 for Europe and never returned. When he left the Golden Gate Park Museum was not in existence, and there was no proof produced that he ever did know of the existence of this museum or take any interest in it. On the other hand, the San Francisco Art Association was in 1894 an established institution for the exhibition of fine arts and controlled a very large and well-known building for that purpose.

With the collection goes a bequest of \$50,000 to provide suitable rooms for its display. Another bequest of \$50,000 was conditioned on the position of superintendent of the collection being accepted by Edgar Walter, his nephew, a sculptor.

IN THE ART SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

The Academy will hold its entrance examinations for admission to the various classes of the schools on Monday, September 28, from 9 to 4, and 7 to 10 in the evening.

The atelier system, by which each student from his entrance and during his progress through the school, remains under the direction of a chosen instructor, will be in force in the Academy schools as during the past season.

By the recent extension of its building the school has at its disposal the addition of a number of new and well-lighted classrooms, one of which affords unrivaled facilities for the study of sculpture.

The classes, except those of a special nature, will be under the direction of the following instructors:

Emil Carlsen, N. A.; Francis C. Jones, N. A.; George W. Maynard, N. A.; Edgar M. Ward, N. A.; Charles Louis Hinton.

Special Classes.—Sculpture class—H. A. MacNeil, N. A.; Etching class—Charles F. W. Mielatz, A. N. A.; Composition class, George W. Maynard, N. A.; Lectures on Perspective, Frederick Dielman, P. N. A.; Lectures on Anatomy, J. Scott Hartley, N. A.; Lectures on History of Painting—A. T. Van Laer, A. N. A.

In addition to the specified work followed by the school, any student of the Academy, through application to the council, will be privileged to ask the advice or submit his work to any of the members of the Academy, consent from any such members being sought by the council, if in its opinion the status of the student should warrant it. Visits to various studios of members of the Academy by classes or delegations of students may also be arranged during the season.

Illustration has been dropped from the curriculum of the Academy, and it was so officially announced recently, when the autumn circular was made public. There will still be instruction in pen and ink drawing, but anything bearing upon the making of pictures for reproduction in newspapers and magazines will be disregarded. The class in that branch, which was under Mr. Charles L. Hinton, has been disbanded and in future the Academy is to devote itself exclusively to "the higher forms of art."

In conjunction with Columbia University a series of six or more lectures upon art topics will be given which will be open to the students of the Academy.

It is announced that for the season of 1908 and 1909 in the department of schools the council will be:

Frederick Dielman, president; Herbert Adams, Vice-President; H. W. Watrous, Corresponding Secretary; Kenyon Cox, Recording Secretary; Francis C. Jones, Treasurer; W. Sergeant Kendall, Louis Loeb, Will H. Low, H. B. Snell, J. Alden Weir, J. W. Alexander; and the School Committee will be—Will H. Low, Herbert Adams, W. Sergeant Kendall.

LENOX ART ACADEMY.

The Lenox Art Academy, 109 West 124th Street, will resume their classes on September 21. The instruction in both day and evening classes is free to either sex. Instruction in the following branches are given: Figure, portrait, still-life painting in oil and water color, costume drawing, designing for all decorative purposes, wall paper, oil cloth, carpet, bookcovers, furniture, etc.; interior decoration, fresco painting and mural decoration. A special class in sign painting and lettering will be opened on the same date. All applications must be made in person, beginning September 14, for both the day and evening classes, to the director, H. H. Reppert, daily from 10 A. M. to 8 P. M.

PITTSBURG.

The Art Students' League has sent out its pamphlet for the season of 1903-1909. The work will open October 6, and close on the last Saturday in May.

Miss Minnie Sellers is president of the League; Miss Margaret Van C. Whitehead, first vice-president; Mrs. Harry P. Pears, second vice-president; Miss Lucetta Arnold, secretary; Miss Anna B. Craig, treasurer. These officers and Miss Mabel G. Farren, Mrs. W. A. Magee, Miss Louise K. Lafferty, Miss Estelle L. Thomas, and Mrs. George Wilson compose the board of control.

The exhibition of summer work by members of the league will be held at the Clark Studio in Emily street in October. This exhibition is an annual event, which is looked forward to with interest by the members of the league as well as by their friends, showing as it does what each member has accomplished during the vacation.

Miss Margaret Loose, for several years a pupil at the Art Students' League, left this week for New York to study under Mr. Robert Henri. She will give her time especially to portrait painting.

A new painting by Mr. Charles Paul Gruppe, an American artist now living in Holland, is on exhibition at the Wunderly Galleries. It is a pastoral scene in Holland and has found many admirers. Mr. Gruppe is known personally to a number of Pittsburghers, some having visited him and his family at their delightful home in Holland, and others who became friends of his during his visit in this city four years ago.

BUFFALO.

The fourth annual exhibition of selected water colors by American artists opened at the Albright Gallery last week, and is the best exhibition of its kind so far shown at the gallery. This collection of water colors was formed, like that of the three preceding years, to serve a number of museums working in conjunction. The larger portion of the exhibit consists of pictures selected from the annual exhibition of the American Water Color Society, held in New York City, in the spring. Immediately after its close, these selected pictures were sent to St. Louis, where they have been shown during the summer at the Museum of Fine Arts.

An exhibition of paintings by George Glenn Newell will be held at the Albright Art Gallery in November.

JAMESTOWN (N. Y.)

The art galleries of the James Prendergast Library Association were visited this summer by a number of the Pittsburgh sojourners from Lake Chautauqua. The collection is very fine, including a valuable mauve, "The Log Cart," which has increased more than double in value since it was purchased for the Prendergast collection some years ago. There is also a painting by Mme. Marie Dieterie, the daughter of the celebrated Emil Van Marcke, that is worth a long visit to see.

The collection includes examples of the French, German, Italian and Dutch schools and also several paintings by Americans. The paintings were purchased with the \$25,000 bequeathed by Mrs. Mary Norton Prendergast for that purpose and were presented to the city of Jamestown following her death in 1889.

At the other end of the lake in the little town of Mayville there are also art treasures of interest. These are the tapestries and rugs at the Peacock Inn, which were collected in the East by the Peacock family. Many of the visitors on Lake Chautauqua made special trips to this beautiful inn just to see the tapestries.

LONDON LETTER.

London, Sept. 2, 1908.

The great news of the month is the acquisition for the National Gallery of the large and important "Family Group" by Frans Hals, from Lord Talbot's collection at Malahide. This picture, which contains ten figures and a delightful glimpse of landscape, dates from the master's later period, and is akin to the great Regentessen group at Haarlem, which it equals in vitality and force of characterization. The price demanded for the work is high, and since it is to be paid by installments its purchase will absorb the gallery's annual governmental grant for purchases—a paltry £5,000—for several years to come. But though the resources of the National Gallery will thus be crippled to a certain extent, there is nothing but praise here for the prompt action of the trustees in saving this masterpiece for England, and it is hoped that private generosity will enable the price to be paid off sooner than expected.

Mr. Hugh P. Lane, director of the Municipal Gallery of Modern Art at Dublin, has secured four works for his museum from the London Salon of the Allied Artists' Association at the Albert Hall: "Christ Mocked," by Glyn W. Philpot, "Jeune Fille au Bouquet" by John M. Beresford, a water color by Nelson Dawson, and a masterly still-life study by Willem E. Roelofs of Holland. Altogether the sales at this exhibition have been exceedingly good, considering the depressed state of the market, and excluding the official purchases, surpass those at the Royal Academy.

The death has occurred of Spencer Stanhope, an artist connected with the Pre-Raphaelite movement, and one of those who worked with Rossetti at Oxford. Spencer Stanhope was practically the first modern painter to employ tempera with success. With the exception of the "Waters of Lethe" at Manchester, his most important works are in private collections.

Miss E. McChee has presented to the National Gallery two charming examples of the art of Harpignies, an oil sketch "River Scene," and a water color, "Ilex trees, Villefranche." Four Turners, hitherto on loan to provincial museums, have been restored this month to the National Gallery; of these two are landscapes with cattle, a third "Van Tromp's Shallop at the entrance to the Scheldt," and the fourth is an interesting adaptation of Titian's "Bacchus and Ariadne."

Disappointment with the Fine Art section of the Franco-British exhibition continues to find expression, and general indignation is felt at the treatment accorded to Whistler. It is pointed out that his total omission might have been justified on the ground that he was an American and not a British artist, but that to represent him as an etcher and not as a painter, is little less than an insult to his memory. It is a revival of the old plea, long exploded, of the Royal Academy who, while admitting Whistler's greatness as an etcher, steadily refused to recognize his gifts as a painter. Still Whistler is in good company. Holman Hunt is not represented at all, and comment has also been excited by the treatment of Ford Madox Brown, who is represented by one oil painting and one water color only, while Alma Tadema is given seven works and Poynter nine. It is pertinently enquired whether the committee—of which Sir E. J. Poynter is president—considers that this is the way to do justice to British art and give to each artist his due representation according to his worth.

PARIS LETTER.

Paris, September 2, 1908.

The will of the late M. Charles Drouet, the collector of pictures, has just been opened, and the Paris museums receive numerous important legacies. To the Louvre Museum M. Drouet bequeaths his picture "Le Prisonnier," by Murillo; five landscapes by John Constable, to be chosen from among his collection of works by that artist; six pictures by William Turner, to be chosen under the same conditions, and finally his picture, the "Vue du Palais ducal et de la Piazzetta de Venise," by Richard Parks Bonington. The other artistic treasures which are bequeathed to the Louvre include sixty Kakemonos, being the best works of M. Drouet's Japanese collection. Between 150 and 200 Japanese prints, many of which are of great artistic value, are also left to the Louvre Museum. M. Migeon, the curator of the museum, is entrusted, says the "Temps," with the task of selecting the various pictures which the great national gallery will take.

The Luxembourg Museum is to receive one of Whistler's works and the portrait of Antoine Jecker by Carolus-Durand. Whistler's water color portrait of M. Drouet, together with numerous prints, is bequeathed to the Bibliothèque Nationale, and other gifts are left to the Musée des Arts Décoratifs, and to the Musée de l'Armée.

NEW ARTISTIC BOOKS.

Cassell & Co. are bringing out next month "The Sketch Book," by W. L. Wyllie, R. A., with twenty-four plates in colors. To the student, the picture lover, and to all who are interested in art the sketch book is of a great painter is a source of never-failing pleasure.

J. B. Lippincott Company have recently issued "Practical Hints on Modeling, Design and Mural Decorations," by Henry F. W. Ganz, the painter and etcher. The work has an introduction by Alfred Gilbert, professor of sculpture at the Royal Academy, and is fully illustrated from drawings and modelings by the author and by reproductions of sculpture and bas-reliefs.

A great deal of valuable information and practical advice are contained in Tudor Jenks' book "Photography for Young People," (The Frederick A. Stokes Company). The author tells the beginner how to use his camera, chemicals, and other material to the best advantage, and shows how one who is willing to take the trouble may learn to do really good work. There are sixteen full-page illustrations in the book and twenty-nine diagrams.

G. P. Putnam's Sons have recently published the eleventh volume of The Connoisseur's Library, "Jewelry," by H. Clifford Smith, M. A., containing fifty colortype plates and 337 illustrations (4 in color and 33 in line) in the text; also "Romance of Roman Villas," by Elizabeth W. Champney (uniform with her "Romance of Italian Villas") with 9 photogravure, 1 colored and 44 other illustrations.

The Century Company will publish directly four new juveniles: Palmer Cox's new "The Brownie Clown in Brownietown," in color; a new story by Ralph Henry Barbour, "Harry's Island"; Gen. O. O. Howard's "Famous Indian Chiefs I Have Known," and "Three Years Behind the Guns, the True Chronicles of a 'Diddy Box.'"

WITH THE ARTISTS.

Guido Horvath, a Hungarian artist, has completed at his studio, in Proctor, Vt., after years of careful work, study and research, a mammoth oil painting of "Washington at the Battle of Trenton." It is claimed to be the largest single picture on any subject ever produced in this country. It is 210 feet long and eleven feet high.

Mr. George H. McCord, spent the summer in Paris and occupied the studio of Mr. George Elmer Brown in the Boulevard Raspail. Mr. McCord is painting a picture of Venice and Capri from studies made last year.

The friends of Mr. F. A. Bridgman will learn with pleasure that on August 9 the stork visited his home, bringing a boy. Mother and son are doing well.

Mr. Richard Brooks will soon return from Paris, where he has been spending the summer executing commissions.

Mr. Childe Hassam went to Oregon, where he will paint pictures of the Malheur and Harney deserts and the eastern part of the Great American Desert.

Mrs. Henry Payne Whitney, who is in Europe, will soon return to this city and resume work in her studio in Macdougall alley, where she has modeled some of her successful sculptures.

Mr. and Mrs. Troy Kinney have just completed two lunettes for the new Hotel Baltimore, in Kansas City, Mo. The decorations of the lobby will celebrate the deeds of the founders of Baltimore. One panel shows the younger brother of Lord Baltimore negotiating with the Indians for the land on which the city stands and the other panel shows the band taking possession of the country. Black and gold, the Calvert colors, are incorporated in the color scheme.

Isidore Konti has finished his frieze, "The Procession of the Arts," which is to be placed above the entrance of the Gainsborough Studio Building, which is to be opened in the autumn.

Miss Elizabeth Howell was detained in New York by work until recently, when she went to Madison, Conn., on Long Island Sound. Her sojourn there will be brief, as she is obliged to return to the city to take up work she has on hand and prepare for the autumn exhibitions.

Mr. Henry R. Poor has been engaged on several outdoor figure subjects, including an equestrian portrait of a young Southern woman. He expects soon to take up a subject, long contemplated, entitled "The Desert," and involving three figures at a water hole in the American Desert. This he expects to paint in Lyme.

Mr. Redding Kelly has recently completed several portraits. Among these are those of Mr. Edward M. Groul and Judge Sinnott.

"First Hopi Mesa," by Albert L. Groll, has been purchased by the Art Association of Richmond, Ind. It is a typical Groll painting of desert and sky effects.

J. Campbell Phillips recently completed portraits of Mrs. Bertha Rayner Frank, of Baltimore, and of her husband, the late Dr. Samuel Leon Frank, for the Frank Memorial Hospital.

Augustus Koopman, who spent June at Chioggia, Italy, returned to London to paint portraits in July, and to serve on the hanging committee of the Allied Artists' Association exhibition at Albert Hall, of which he is a founder member. He is one of the two American members of the new Society of Etchers in Black—"Les Cinquantes."

Mr. Koopman's exhibit at the Georges Petit Gallery in Paris last May was most successful, and such critics as Arsene Alexander, Roger Miles and Fortuny gave it high praise. The artist has been painting of late in France and Holland and will return to America in the early winter.

A Mueller Ury, the artist who painted a picture of the Pope a year ago, is the complainant against a man who was locked up at police headquarters, Wednesday, charged with the larceny of \$600 worth of jewelry and silverware from Mr. Ury's apartments in the Studio building at 33 West 67th street, while Mr. Ury was in Europe this summer. Mr. Ury returned on September 5.

Mrs. Ruth Huntington Moore, who is painting in her studio at Lake George, expects to return to New York in November, when she will give an exhibition of her paintings, including the results of her summer work.

Mr. Joel Nott Allen returned to New York to complete several pictures, among them a full-length portrait of Mr. William Van Courtland. Mr. Allen has sold his "Lady in Black" to Mr. James Reisse of St. Louis.

Ernest D. Roth, who but several years ago attended the National Academy of Design classes, has received the praiseworthy mentions for his etchings here as well as abroad, was honored by a well-known etcher in England acquiring two of his eau-fortes, to be placed in his collection of valuable prints, and in return presented Mr. Roth with one of his etchings. In a recent exhibition abroad, Mr. Roth disposed of twenty prints.

Mr. Piere Feitu has completed a statuette of Sisyphus, representing that fabled personage rolling the stone up the mountain. The figure is outlined against the rough crags, and the muscles of the back are eloquent with the story of unavailing labor.

Mr. Francois M. L. Tonetti is putting the finishing touches on his model for the great mantelpiece for the trustee room of the New York Public Library.

Mr. Frederick Dielman, president of the National Academy of Design, who has been passing the summer at Ridgefield, Conn., soon will resume his duties as professor of drawing and painting in the College of the City of New York.

Mr. George B. Luks for several months has been at work upon an ambitious picture, known as "The Wrestlers."

Mr. Daniel Chester French has completed the third statue, "Greek Religion," for the Brooklyn Institute of Arts and Science.

After summering in the White Mountains, Miss Ray Lindheim is going to Lyme to do out-of-door work there for this month. She will return to her studio, 27 West 67th Street, in October.

WATER COLOR DISPLAY.

The nineteenth annual exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, 215 West Fifty-seventh street, next October 31. This exhibition will close November 22. Pictures will be received at the galleries Friday and Saturday, October 16 and 17, from 10 A. M. to 5 P. M. Original water colors and pastels never before publicly exhibited in New York City will be received. Miniatures will not be accepted in groups, but must be framed separately. The W. K. Beal prize of \$200 will be awarded to the "most meritorious water color." The jury of selection comprises the following names: Reynolds Beal, W. Verplank Birney, Charlotte B. Coman, Colin Campbell Cooper, E. Irving Couse, Albert Herter, Clara T. MacChesney, F. Luis Mora, Rhoda Holmes Nicholls, M. Petersen, Edward H. Potthast, Cullen Yates. The president of the New York Water Color Club is Henry B. Snell; its secretary, W. J. Whittemore. The latter may be addressed at 215 West Fifty-seventh street.

MR. CHASE HONORED.

Mr. William M. Chase, who returned from Europe recently, has, at the request of the Italian government, presented to the Uffizi Palace in Florence, a portrait of himself, painted by his own hand.

One feature of the remarkable collection of paintings and statuary in the palace is the assemblage of portraits of masters of paintings as they saw themselves. Mr. Chase is the second American artist to receive the honor of an invitation to contribute to the gallery, the first having been John S. Sargent. The collections were for centuries under the patronage of the Medici family and were finally bequeathed to the State.

WINDOW BY LA FARGE.

John La Farge has begun in his studio, in Washington Square, a great window of Cloisonne glass, which probably will be the most remarkable and the most costly work of art of the kind ever produced in this country.

The window is being made by the fusing together of the bits of glass which are used in its design. The glass is held in place by fine copper wire, which forms the outlines of the decoration, and this is concealed by the successive fusions of the crystal. The work can be done only a little at a time, and has to be returned to the oven again and again. As there is always the risk of injuring the results of the previous efforts through too much heat, the process is conducted with the greatest care. The making of the window will be a matter of many months, and it may take several years. The window is to be placed in a private house in this city.

Administrative work has detained Mr. W. H. Holmes, curator of the Bureau of American Ethnology of the Smithsonian Institution, in Washington, so that he hardly has been able to do any art work. Three months of his time also will be occupied shortly by attendance at the Pan-American Scientific Congress in Santiago, Chili.

OBITUARY.

James Wilson Alexander MacDonald, who for a decade was called "America's oldest sculptor," died of the effects of paralysis on August 15 at the Arlington Inn, South Broadway, Yonkers, N. Y.

Mr. MacDonald was born of Scottish parents at Steubenville, Ohio. His career in the world of art began while a young boy at school, when he drew pictures on barn doors to the delight of his playmates. His father, a farmer, wanted the son to be a blacksmith, but the boy ran away from home and journeyed to St. Louis to seek his fortune. He was seventeen years old when he entered the employ of a book publishing house in that city. Eleven years after he became senior partner in the concern.

At thirty Mr. MacDonald retired from active business to devote his time to the study of art. Before leaving St. Louis he modeled a bust of Thomas H. Benton, then United States Senator from Missouri, which was the first model of sculpture art cut west of the Mississippi River. Charles O'Connor was his next subject, and later James F. Brady, whose bust still may be seen in the Law Library of this city. He came to New York soon after the civil war.

The statue of Edward Bates, Attorney-General under President Lincoln, at Forest Park, St. Louis, is another striking example of his work. His later works are a statue of Fitz Greene Halleck, bust of Washington Irving, in Prospect Park, Brooklyn.

Professor Ludovico Seitz, director of the Vatican picture galleries, died suddenly at Albano yesterday. He was engaged until a late hour yesterday afternoon in superintending the transportation of Raphael's masterpiece, "The Transfiguration," from the old gallery to a more advantageous position in the new Vatican galleries. After this had been accomplished he repaired to Albano, where his family is spending the summer. The Pope has expressed his deep sorrow.

GERMAN ART EXHIBIT.

Hugo Reisinger, of New York, is at present in Berlin in the interest of the special exhibition of German art that is to be opened in New York in December. He is also especially interested in the return exhibition in Berlin of works of contemporary American painters.

Mr. Reisinger's point of view is that German lovers of art have had inadequate opportunities of learning what the artists of the United States are doing.

SONNET
TO A STATUE FOR A TOMB,

Hans Schuler, Sculptor.
Baltimore Exhibition, 1908.
Ah, all things fade, and every heart is bowed
With loss of loved ones, whose vanished eyes
Haunt us thereafter through a world of sighs.
Life? 'Tis a Dream of Hope, from birth to shroud.
The pomp and blazon of the throned proud
Crumble to dust. Time conquers Fame, who lies
Frustrate among her ruins of emprise,
Forgotten as the shadow of a cloud.
Thou pensive Emblem of our sojourn brief,
Thy sculptor gave thee more than mortal breath,
And quietude—far greater than repose:
Man's life is but the turning of a leaf,
But thou, who wearest Beauty's fadeless rose,
Thou, only, hast immunity from Death.

LLOYD MIFFLIN.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

EARLY ENGLISH PICTURES.

That the works of the early English masters are appreciating in public favor and value every year is evidenced by the interest shown when any representative examples come on the market, and the great rise in prices obtained for these. The recent acquisition by Knoedler & Co. of Romney's "Henrietta, Countess of Warwick and Her Two Children," by Thos. Agnew & Sons; of Sir Joshua Reynolds' "Ino and Bacchus," and by Sulley & Co. of Gainsborough's "Mrs. Pleydell," all three famous and remarkable works, as well as the purchase at the Holland sale by Messrs. Knoedler and Reinhardt, respectively, of Turner's "Mortlake Terrace" and "The Storm" and "Morning After," and their almost immediate resale to American collectors, has excited the greatest interest among art lovers the world over. We understand that Mr. T. J. Blakeslee has also secured some remarkable examples of this famous school.

THE COMING SEASON.

Another long summer and an unusually dull and quiet one even for and in the art world of America, is over and past, and another month will bring the opening of another season. The dealers are returning from their annual trips to Europe in search of new art works, studios are opening, and whenever collectors, art lovers, dealers and artists meet there is talk and speculation as to the prospects of the coming season. While, of course, little real activity can be looked for until after the Presidential election, with improved financial and industrial conditions, a rising stock market and a return of confidence, there is every reason for hope and cheer. The lead-

ing dealers all feel and speak optimistically, several important transactions are being consummated, and in any event the art world has no such disastrous conditions to face or look toward to as confronted it the gloomy autumn of last year. It is a time for cheerful greetings and hopeful hearts.

MR. HEWITT'S GIFT TO ART.

(Continued from page 1.)

tan Museum declared the painting to be the work of some clever artist other than Rafael, and Mr. Paris promptly cabled Count Pieri, the owner of the pseudo-Rafael, to withdraw the painting. Mr. Hewitt agreed to purchase the picture if Mr. Paris recommended its purchase, and it was about this time, two years or more ago, that Mr. Hewitt consulted with Mr. Paris relative to bequeathing a large share of his fortune to the Metropolitan Museum.

Robert W. De Forest, secretary of the board of trustees of the museum, said that he did not know Mr. Hewitt, nor did any of the trustees, as far as he knew. The news of the bequest was a surprise to all. Mr. De Forest said that he had occasionally heard of Mr. Hewitt as a collector.

D. O. Mills, who is one of the vice-presidents of the governing board of the Metropolitan Museum, says that Mr. Hewitt's bequest to the museum was also quite unexpected. Mr. Mills said: "There is always plenty of use for money at an institution like ours. Of course, I cannot say as yet to just what specific purpose the money will be put. In such bequests there are frequently conditions and stated restrictions as to the way the money shall be spent. I would give it as my belief, however, that the money will be used entirely in the purchase of new art objects. The city owns the buildings, and any additions to them will be made by the city."

Mr. Hewitt was sixty-nine years old. His interest in art and in charitable projects dated back to ten years ago. He became a regular visitor to the galleries of the American Art Association about that time, and those who attended sales there may remember him as a man of grave demeanor who slightly resembled Richard Croker.

Brusque as he was to those who did not know him or understand him, Mr. Hewitt was of a kindly and generous nature.

SIR PURDON CLARKE BACK.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum, returned Tuesday from London aboard the Atlantic Transport liner Mesaba with the information that he had acquired while abroad one of the four, and the finest, of the pedestals of the Peacock Throne of Delhi, taken from India by a British officer years ago, and a splendid collection of antique lace, presented to the museum by Miss Zelia Nuttall the archaeologist.

Sir Purdon said that when he was director of the South Kensington Museum he had bought for it one of the Peacock Throne pedestals and had bid for the one he had recently acquired for the Metropolitan. He renewed his offer and it was accepted by the estate of the widow of the British officer. The pedestal is, Sir Purdon said, the most perfect of the four, being practically without blemish. It is two feet tall, one foot square, and is of white marble inlaid with agate and malachite in a manner that cannot be duplicated even by the most consummate of Italian artists.

CHICAGO.

The Art Institute has issued a preliminary announcement of the events on the calendar for the autumn and winter. The season opens earlier than usual owing to the numerous applications for the privileges of making exhibitions.

The first show of paintings will be those of "The Eight," the most recent group of New York painters who have declared their independence of the traditions of the older societies. They are George B. Luks, Maurice B. Prendergast, Everett Shinn, Arthur B. Davies, Robert Henri, William T. Glackens, John Sloan and Ernest Lawson. All these have been represented in the larger exhibitions of American painters and have attracted attention by their originality.

The exhibition will open Tuesday and at the same time there will be a special view of landscapes by Charles L. A. Smith of the Chicago Society of Artists and a group of works by the late Thomas S. Noble of Cincinnati.

The first social event of the winter will be the opening reception of the twenty-first annual exhibition of American oil paintings and sculpture. From November 17 to December 2 the Atlan Club will hold its annual view, and from December 8 to December 22 the Arts Crafts Society and exhibitors from out of town will make an exhibition of designs and decorative objects. At the same time Frederick Clay Bartlett will show the designs for mural paintings, stained glass windows, etc., for the new University Club. As usual, the artists of Chicago and vicinity will hold their functions in February.

An important loan collection of modern Dutch paintings is under consideration for January, and in March and April there will be exhibitions of the Architectural Club, the Camera Club and the Art Students' League, with the annual water color exhibition, the ceramic exhibition and the students' work following in due season.

The fifty-three post stations on the Tokaido—the highway between Yeddo and Kyoto—in the series of Japanese prints by Hiroshige, from the collection of Frank Lloyd Wright, are on exhibition in the New Gallery.

The pictures of the post stations illustrate an epic of Japanese life. There are shifting scenes, one melting into the other, of a landscape of mountains, plains, tidal rivers, dreary marshes, bridges, villages and shrines, and in and out and all about is the restless flow of humanity at work and at play. Bands of tired laborers toil across pathless plains on their way homeward, or are to be seen climbing the steep or straggling in wearisome ways bent on some mission. Amid the desolation of driving rain obscuring the hills and trees, a lonely traveler breasts the storm, and in another instant the scene has changed to the gay streets of a village and then to a mountain pass, where jagged rocks rise cruelly against a sky, while wind-blown pines lean from the cliffs, etching their dark outlines on the gray mists.

The prints of Mr. Wright's collection are in an excellent state of preservation and color.

The gravure reproductions of 134 paintings by Rembrandt have been arranged in the art galleries of Marshall Field & Co. The prints were made by a foreign company and include many of the compositions which are rarely seen in this country, even in photograph, and do not happen to be used in the illustrations of Rembrandt's life and works, of which there is an abundant number during recent years.

CANADA.

Among the pictures shown this year at the annual Canadian National Exhibition, Toronto, are to be seen several well-known masterpieces and a good collection from British and French Galleries, as well as the customary number of canvases which represent the current work of the members of the Ontario Society of Artists and other Canadian painters.

The two most important places are filled by portraits: that of W. Graham Robertson, Esq., by John S. Sargent, loaned by the subject; and "The Equestrienne," by John Lavery, R.S.A. loaned by the artist, both too well-known to need any comment. The only other portrait of importance in the exhibition is one of Noel Marshall, Esq., by E. Wyly Grier, president of the Ontario Society of Artists.

There are a number of historical pictures, conspicuous among which are: "L'Entente Cordiale" (the arrival of the French fleet at Cowes), by W. L. Wyllie, R. A.; "Scotland for Ever," Lady Butler's wonderful representation of the charge of the Scots Greys at Waterloo, loaned by the Corporation of Leeds; "The Jameson Raid," by Caton Woodville; "The Heart of the Empire" (a view of London at the time of the accession of King Edward VIII.), loaned by Sir W. P. Treloar, Bart., late Lord Mayor of London; "A War Despatch at the Hotel de Ville," by A. C. Gow, R. A., loaned by the corporation of Liverpool; "Going to the Hunt at Fontainebleau," by Paul Tavernier, and "The Homage Giving," by J. H. F. Bacon, A. R. A., a scene in Westminster Abbey at the coronation of King Edward VIII.

Among the Canadian pictures exhibited are "Evening on the Conestoga," by C. M. Manly, A. R. C. A.; "Glow at Twilight," by G. A. Reid, P. R. C. A.

The directors of the Canadian National Exhibition have recently been successful in making an arrangement with the American Government and customs authorities whereby they will be enabled to bring American pictures into Canada for the two weeks of their exhibition and return them, free of duty. Next year we look forward to seeing not only the excellent collection from British and French artists, but some of the art treasures in the various galleries of the United States of America.

The exhibition of the Canadian Society of Applied Art held under the auspices of the Canadian National Exhibition to September 14 is of exceptional interest this year, its exhibits being varied in character and comprising the work of craftsmen and designers in Quebec and Ontario. Conspicuous among the articles shown are several large pieces of brass and hammered copper and iron from the work shops of Paul Beau in Montreal. Some leaded glass panels of exquisite and original design, also from Montreal. Designs by Mr. James E. H. MacDonald, perfect in line, form and color; stenciled curtains and cushions by Miss Violet Irwin, decorative panels by George A. Reid, E. Wyly Grier and Mary H. Reid and a collection of hand-wrought jewelry by Miss Harriett Ford, London, Eng. On either side of the applied art gallery is a smaller gallery, one occupied by an exhibition of old Italian lace under the auspices of the Woman's Art Association of Canada, the other by the exhibition of the Graphic Arts Club. A strong and very interesting display of drawings, illustrative and otherwise, paintings and designs, the work of T. O. Mortens, A. C. G. Lapine, Fergus Kyle, Mr. Robt. Holmes, and Mr. J. E. H. MacDonald, being particularly able.

CALENDAR OF NEW YORK
SPECIAL EXHIBITIONS.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early American art.

Keppel Galleries—Etchings by Piranesi.

Knoedler Galleries, 355 Fifth Avenue.—Selected modern American pictures.

Lenox Library.—Danish etchings from the collection of Dr. Alex. Hellrung.

Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

SUMMER EXHIBITIONS.

DANISH ART.

While the Pennell lithographs have been withdrawn from the exhibition cases in the Lenox Library, they can be seen in the print room upstairs. They have attracted much attention, as also have the Daumier lithographs presented by Mrs. C. J. Lawrence.

As Americans are none too familiar with Danish art, and it is said that an exhibition of Danish etchings has never been shown in this city, nor perhaps in any other American one, it is a really unusual exhibit which has been arranged in the lower hall of the Lenox Library. It consists of a small but characteristic and representative selection of Danish etchings drawn from the private collection of Dr. Axel Hellrung. Mr. George Brochner's statement that in Denmark on the whole "honest, sober work is more in vogue than striking effectiveness or technical subtleties," and that this work is marked by "love of nature, sincerity and delicate study," is more or less confirmed by this exhibition.

PITTSBURG.

The loan exhibition of paintings given annually in the Carnegie Art Gallery here opened August 14 with a fine display of pictures, there being 108 in all. Probably the most notable works are from the collections of Messrs. James B. Laughlin and John Moorehead, Jr., and the Charles J. Donnelly estate.

One of the paintings that attracted much attention and excited favorable comment is "Sweethearts," by Mr. William T. Smedley, whose works are being featured in the loan exhibition.

OGUNQUIT (ME.)

The artists of Perkins's Cove have opened their studios to the public and have welcomed the summer sojourners by the sea.

The exhibition held by Joseph B. Davol has attracted many visitors. It is a delight to see work which has so much individuality, richness of color and beauty of line, combined with a subtle charm hard to analyze. Particularly fine are the pictures showing the seaside resort in its winter dress; the headlands whose outlines are softened by the covering of snow, the cold

and angry sea, the sheltered corners of the woods, where the snow lingers in the spring. In all these aspects of nature Mr. Davol seems equally at home.

In this same little cove, not far away, may be seen Charles H. Woodbury's studio, which has been enlarged within the year. As soon as his summer class-work was over, he opened the studio to the public, and for a fortnight many persons availed themselves of the privilege of seeing and enjoying his pictures and sketches. His wonderful deep-sea paintings were there, with the shimmer on the surface of the water and the weight and force of the breaking waves, and the little tossing dories in a tumultuous harbor. He also showed a number of water colors equally skillful in treatment and as rich in tone and quality as the oils. These, with his delightful pencil drawings, made quite a large collection of work for a summer show.

Miss Mary Butler, of Philadelphia, also has her summer studio in this little colony of artists. This year's work shows the same firm, direct touch which has always been seen in it. Her particular interest lies in the painting of the sand dunes near the long beach, the high cliffs, and the ever-changing water, whether in ocean or river. Perhaps her greatest skill and power are shown in her pictures of the rugged shore. Her color is fresh, her drawing good, and her work has charm.

NEW CANAAN (CONN.)

A colony of artists, with headquarters at Silver Mine, near here, recently gave a three-day exhibition of the summer work of its members in the studio of G. H. Borglum. There were forty paintings exhibited by W. A. Boring, E. M. Ashe, H. Hildebrandt, H. G. Thomson, A. T. Millar, F. Mumaugh, and Frank Fowler. Five miniatures were exhibited by Mrs. H. Hildebrandt and Mrs. Dan Webster. Fourteen pieces of sculpture were the work of Borglum and Webster. Mrs. F. Mumaugh exhibited specimens of art jewelry. Many summer residents viewed the exhibition.

OLD LYME (CONN.)

The exhibition of paintings by the artists of the summer colony here which opened recently in the public library shows a decided gayety of tone and vitality of inspiration. With a score of contributors, the range, of course is moderately wide, but landscapes predominate, and, with few exceptions, represent nature in her cheerful moods.

Mr. Du Mond's little studies of Grassy Hill, with its smooth undulations of ground, its rows of fence, and gently monotonous horizon line, have a blandness and charm that beguile the eye with suggestions of wide spaces in a little room. William S. Robinson's lovely impressions of the mountain laurel give as much pleasure in their truth of tone and delicacy of color, united to an extraordinary lightness of execution, as his larger canvases do in their mellower harmonies. Mr. Vezin's landscape sketches are filled with dramatic suggestions of scudding cloud forms, and Mr. Howe's cattle are admirable bits of animal portraiture. The studies by Mr. Turcas and the pastels by Mr. Griffin can hardly be called sketches. One small pastel by Mr. Griffin, showing water lapping over some flat rocks, is extraordinary in its suggestions of complicated movement. Mr. Foote, Mr. Voorhees, Mr. Hassam, Mr. Bruesble, Mr. Chadwick, Mr. Bicknell and Mr. Hoffman also have interesting groups of studies and sketches, and Mr. Heming shows the originals of his illustrations for his novel, "Spirit Lake."

WITH THE DEALERS.

Mr. Thomas A. Kirby, of the American Art Galleries, has returned from a visit to Sir William Van Horne, in Canada.

Mr. Louis Ehrich will return in October with many important paintings which will be shown at the Ehrich Galleries, 463 Fifth avenue, this season.

Mr. Arthur Tooth is expected to sail from London about October 1. Work on the new galleries is progressing.

Mr. Joseph Durand Ruel is expected to return in early November. An exhibition of the paintings by Renoir will be held at the galleries, 5 West Thirty-sixth street, this season.

Mr. Charles L. Knoedler is expected to return about October 17 and Mr. Roland Knoedler about November 1.

Mr. J. H. Strauss returned from Europe in August.

Mr. C. Canessa, of C. & E. Canessa of Paris, will visit their New York house, 479 Fifth avenue, in October.

Messrs. Kouchakji Freres, of Paris, have opened a gallery in this city at 1 East Fortieth street.

Mr. Julius Oehme returned from Europe this week.

The N. E. Montross Galleries will open on September 15.

The Noe Galleries, 477 Fifth avenue, will open next week.

Mr. H. G. Kelekian is expected to return the latter part of this month.

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Mr. William Clausen has his gallery at 5 West Thirty-fifth street, in order for the active art season.

The Thurber Art Gallery, of Chicago, is hung with representative paintings and prints, being one of the best equipped establishments in the United States.

Mr. George Gibbs Kane, who had a brief sojourn at the seashore, is now at his Mount Vernon seat.

Mr. M. Parrish Watson arrived from his successful European quest for rare art objects last month. Mr. H. O. Watson, who made frequent business journeys from his Italian villa, during the past summer to France, Holland and Germany (with like results), will arrive next week.

Mrs. Johnson-Brown, of M. Johnson-Brown Co., is expected to return in October from a visit to her parents in London.

Mr. Frederick A. Chapman is also back in town and has reopened his Fifth Avenue Galleries.

Mr. Geo. Thompson, of the Holland Art Galleries, has returned to the city and has his Thirty-third street art rooms in order for the active art season.

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